

Unfinished Business

ERIK HERRMANN

University of Michigan

“ Drawing implies leaving out. ”

—Max Liebermann

“Unfinished Business” is a forensic investigation of incompleteness in canonical architectural representations.

Representations are - by their nature - particular in vantage, technique and content. While much can be said of what a drawing or model shows us, it might be more productive to consider what they omit, occlude or obscure. What exactly is happening behind that wall, around the corner or just out of frame?

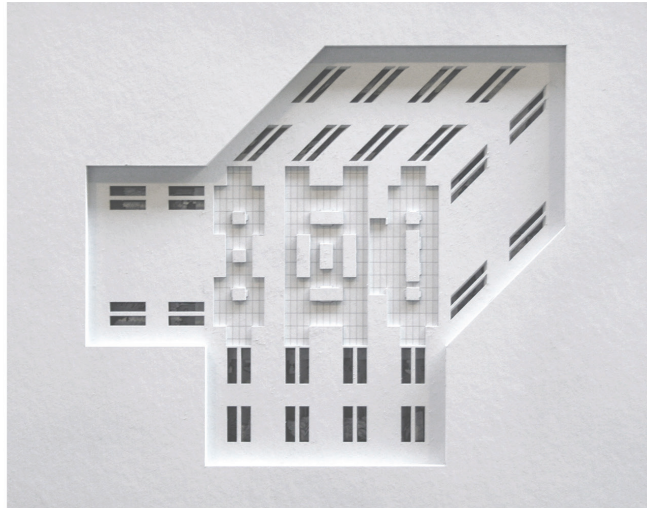
The course began with the gathering of building 'fragments' - existing documentation in the form of plans, sections, elevations, axonometrics and oblique projections. These fragment were then collaged in incomplete compositions that interrogated representational “gaps,” in the documentation. Following this step, elements and details were added back into the fragmented composition, while carefully maintaining a balance between completeness and incompleteness.

Finally, the space of these two dimensional compositions was remapped to 2 1/2 dimension relief models. While translation of major elements from the drawings occurred, students ultimately speculated on ways to “fill in” representational omissions.

As analytic and projective constructs, these works explore strategies of omission, deletion, redaction and fragmentation in representation. The drawings and models produced in this course work consider incompleteness as a productive tactic in architectural representation, acknowledging that any representation of an architectural work that is not necessarily deficient or inadequate, but simply incomplete.



Haus Wittgenstein, Paul Engelmann



House Without Qualities, O.M. Ungers



Casa Rotonda, Mario Botta, Drawing

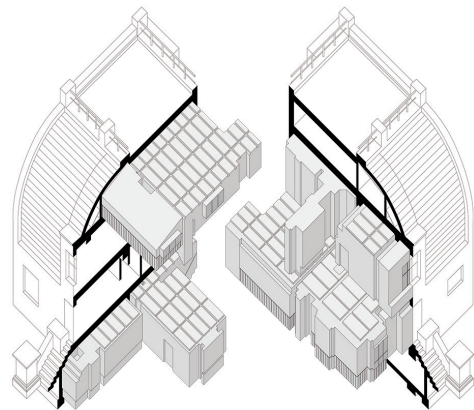
Unfinished Business

"Drawing implies leaving out." - Max Liebermann

"Unfinished Business" is a forensic investigation of incompleteness in canonical architectural representations.

Representations are, by their nature, particular in vantage, technique and content. While much can be said of what a drawing or model shows us, it might be more productive to consider what they omit, occlude or obscure. What exactly is happening behind that wall, around the corner or just out of frame?

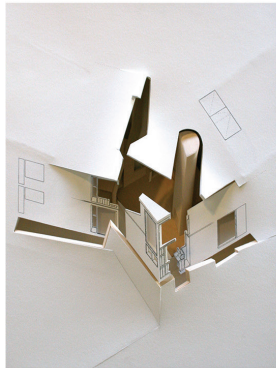
Beginning with drawing fragments, this body of work explores representational "gaps," in architectural projections (particularly parallel projection) and speculates on ways to "fill" them in both drawing and model. Through analytic and projective drawings, these works explore strategies of omission, deletion, redaction and fragmentation. The drawings and models produced in this course work consider incompleteness as a productive tactic in architectural representation, creating a body work that is not deficient or inadequate, but simply incomplete.



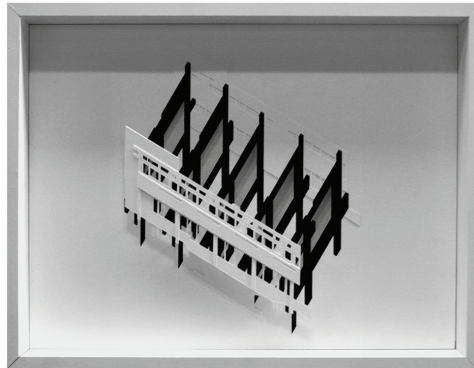
Steiner House, Adolf Loos, Drawing



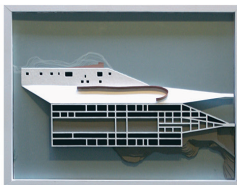
Casa Rotonda, Mario Botta



Fisher House, Louis Kahn



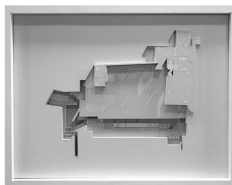
Lovell Beach House, Rudolph Schindler



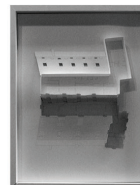
Casa Malaparte, Adalberto Libera



Gwathmey Residence, Charles Gwathmey



E-1027, Eileen Gray



Villa in Djursholm, Erik Gunnar Asplund



Vanna Venturi House, Robert Venturi